

THE
MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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**THE MUSICAL PROFESSION; AND THE MEANS OF ITS
ADVANCEMENT CONSIDERED.**

NO. II.—CATHEDRALS AND COLLEGIATE CHURCHES.

BY HENRY J. GAUNTLETT.

"Wherefore let me entreat you to read it with favour and attention, and to pardon us wherein we may seem to come short."—*Prologue of the Wisdom of Jesus, the son of Sirach.*

"But why, rejoins the impatient reader, why speak so freely and openly upon all these public abuses, at a time so critical as the present? Because I may never know another opportunity; and it is proper that somebody should speak. For the public abuses specified in these papers, the writer conceives must either be removed by the gentle hand of reform, or Divine Providence will take the matter in its own Hand, and subvert them by the rough hand of a most implacable enemy."—*Simpson's Plea.*

"I have lamented, during my whole life, that I saw so little true zeal among our Clergy. I saw much of it in the Clergy of the Church of Rome; though it is both ill-directed, and ill-conducted. I saw much zeal likewise throughout the foreign Churches. The Dissenters have a great deal among them; but I must own that the main body of our Clergy has always appeared dead and lifeless to me; and instead of animating one another, they seem rather to lay one another asleep."—*Burnet's History of his Own Times.*

"It is of the first importance," says Richard Cecil, "to PUT MEANING into every part of the service. In either extreme of appealing to the understanding or the feelings, there may be no meaning: in a dull and lifeless preacher there is no meaning; and in one of a contrary character there may be nothing worthy of the name. There is besides too LITTLE ATTENTION in many churches TO MAN AS MAN. I would consult his convenience in all points. If he could sit easier on cushions, he should have cushions. I would not tell him to be warm in God's service, while I leave him to shiver with cold. No doors should creak; no windows should rattle." We will not, however, occupy our reader's attention with other matters connected with the Church, than those relating to the subject of music; and we beg him to consider that all we say, and all we may choose to cull or extract for his edification, have reference to this one point alone. We are amongst those who, with sorrow, entertain the opinion that the musical service of our cathedrals has lost the hold it formerly possessed on the affections of the laity;

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and that the greater part of the daily service, even in our Metropolitan cathedrals, has NO MEANING in it. It would occupy too much of the time and attention of our readers, succinctly to show in what way "the style has lost its holiness." Such a course would lead us into a protracted, although not uninteresting, discussion respecting the Church modes, and the forms of melody which grew out of them; the modifications which afterwards arose, and which were silently, but most decidedly, effected by the organ, the madrigal and glee, and the stage and its orchestra. In England, the madrigal and glee have undoubtedly had a great influence in altering the character of our Church music; and have so completely changed its general appearance, that the compositions of Fayrfax, Turges, and Tye, the services of Tallis, Farrant, and Bird, have scarcely one feature in common with the verse anthems of Boyce and Battishill. To composers who possessed no vein of intellectual wealth, and who could strike out no new path for themselves, the disappearance of the Church modes was destruction to their craft; and it will be found that the full movements of modern cathedral writers have either *no meaning* about them, or at least one of so small and indefinable a nature, as will excuse our clever deputy-organists from endeavouring to put into practice the proposition of that witty and sarcastic personage, Joel Collier, Licentiate in Music,—when he gravely enquires, how, "when once the *thorough-bass* of a concert is known, to find out the other parts *by analogy*?" How is it, then, that in these days, "our psaltery is laid on the ground, our rejoicing at an end, the light of our candlestick put out;" and those walls, which for centuries have resounded with the cry, "Thou art the king of glory, O Christ," should display daily a performance which is little short of a disgrace to the parties engaged in it; to the establishment of which they form a part; and the times we live in? True it is, that most reflecting minds, when entering one of these beautiful buildings, cannot but experience feelings of the most exalted kind; and when hearing the services of a Gibbons, or Purcell, "pouring forth exquisite parables," can perchance forget the imperfect performance in the splendour of the composer's ideas. But who can check the thought, that if such glorious imaginings were conceived and pressed into the service of the Church in the 17th century; if, at that time, "her fruit was the chief of sweet things," what ought she not to have drawn unto herself during the lapse of nearly two centuries? "Hath the world lost his youth, and the times begun to wax old?" Is "the spring of understanding" dried up? Have "the fountains of wisdom" and "the stream of knowledge" failed?—

Whence, then, arises the degradation of our ecclesiastical services; and who authorizes the abuse? The truth is, the dignified clergy, as a body, like Gallio of old, have "cared for none of these things;" and the resources appointed for the encouragement of music and musicians, are misapplied, and diverted into other channels. We find there *were* Precentors, whose duty it was, "to superintend and direct the musical services;" that there were Sacristans, who were appointed "to copy out the new music and take care of the books;" and a long train of additional officers, whose duties were connected with the musical service. But in the present day, is it not too clear that those parties who receive the greater portion of the emoluments of the collegiate foundations, do

little or nothing towards the efficient performance of the daily service; and that those upon whom the burden in reality rests, are but very inadequately recompensed for their labours? What the duties of the prebendaries of the present day may be, we know not; but we trust the account given by Archbishop Cranmer, in a letter to Lord Cromwell, in reference to the prebendary of his day, has no one characteristic in common with the prebendary of our own time.* "Having had experience," says this distinguished prelate, "both in time past, and also in our days, how the sect of prebendaries have not only spent their time in much idleness, and their substance in superfluous belly-cheer, I think it not to be a convenient state or degree to be maintained and established. Considering first, that commonly a prebendary is neither a learner, nor a teacher, but a good viander. Then by the same name they look to be chief, and to bear all the whole rule and pre-eminence in the College where they are resident; by means whereof the younger of their own nature, given more to pleasure, good cheer, and pastime, than to abstinence, study, and learning, shall easily be brought from their books to follow the appetite and example of the same prebendaries, being their heads and rulers. And the state of the prebendaries hath been so excessively abused, that when learned men have been admitted into such room, many times they have desisted from their good and godly studies, and all other virtuous exercises of preaching and teaching."

It would seem that the Dignitaries of the Cathedrals have overlooked the fact, that music is the vehicle, the medium, through which is offered up that venerable form of "pure, spiritual, and sublime devotion," which constitutes the daily service of the Church. And surely it cannot be an improper medium: and if so, ought music to be in its high and palmy state in the theatre, in the concert and the drawing-room, and yet, in the cathedrals, left to the care of persons, who are in general utterly ignorant of its first principles?—Why should the music of the Church in 1836, be somewhat like two hundred years behind that which is heard beyond its pale; and the improvements afforded by such writers as Bach, Handel, Fasch, Graun, and a host of others—not to mention the more modern names of Haydn, Mozart, Beethoven, Cherubini, and Spohr, be considered as inapplicable to the purposes of devotion?

Music, in ancient times, undoubtedly occupied a prominent place in divine worship; and the pages of history, and more particularly those of the inspired volume, inform us that the persons who cultivated the science for the service of the Church, held a station that was no sinecure, but were engaged in a series of duties, in every way honourable and useful to themselves and to "their day and generation."†

* Of course it is not intended to apply any of this strong language to the Clergy of the present day. The extract is taken simply to shew that the Archbishop considered it undesirable to continue the office of Prebendary, without some duty attached to it. The good men of those times had a habit of plain speaking; and Latimer, like Quevelo with the Kings, disposes of the "unpreaching Prelates" of his day very unceremoniously: "On yonder side are punished unpreaching Prelates; I think a man should see as far as a kenning, and perceive nothing but unpreaching Prelates; he might look as far as Calais, I warrant you."—*Latimer's Sermons*, No. VIII.

† The following delightful extract is from that most pleasant of lovely books, "Luther's Table Talk."

"Music is one of the fairest and most glorious gifts of God, to which Satan is a bitter enemy. Therewith many tribulations and evil cogitations are hunted away. Kings and

"Let us now praise famous men," says the son of Sirach, "and our fathers who begat us . . . such as found out musical tunes . . . rich men furnished with ability, living peaceably in their habitations: all these were honoured in their day and generation, and were the glory of their times . . . Music rejoiceth the heart; and the pipe and the psalter make sweet melody . . . Hearken unto me, ye holy children, and bud forth as a rose growing by the brook of the fields, and give a sweet savour as frankincense, and flourish as a lily: send forth a smell and sing a song of praise . . . David with his whole heart, he sang songs and loved Him that made him: he set singers also before the altar, that by their voices they might make sweet melody, and daily sing praises in their songs: he beautified their feasts, and set in order the solemn tunes, until the end that they might praise His holy name, and that His temple might sound from morning." The allusions in holy writ to the "sweet Psalmist of Israel," who was "cunning in playing," are still more numerous and explicit. "Four thousand," (of the Levites) says he, "praised the Lord with the instruments which I made to praise him therewith." The protection of royalty was extended to such as were devoted to the musical portion of the Temple worship. The singers "had chambers in the inner court." "they builded themselves villages;" "they dwelt in their cities;" "they clave to their brethren their nobles;" "they had fine linen;" "portions were set apart for them;" it was "not lawful to impose toll" upon them. We may remark, in passing, a point of precedence in musical rank, may be collected from the words, "the singers went before, the minstrels followed after." Nor were these situations mere sinecures; for "the singers, the chief of the Levites, who remaining in the chambers were free," were "employed in that work day and night." And we are told in Ecclesiasticus, that "the sons of Aaron shouted and sounded the silver trumpets, and made a great noise to be heard for a remembrance before the Most High: the singers also sang praises with their voices; with great variety of sounds was made sweet melody." Women also were engaged in the service; for it is written of Haman, who may be styled one of the Precentors in the reign of Solomon, that "God gave him fourteen sons, and three daughters, and all these were under the hands of their father for song, in the house of the Lord, with cymbals, psalteries, and harps." Time will fail us to speak of Miriam, with her timbrel, and the women who accompanied her with timbrels, answering one another as they played; of Deborah, and her song, "Hear, O ye kings; give ear, O ye princes: I, even I, will sing unto the Lord; I will sing praises to the Lord God of Israel;" of Hannah, who said, "My heart rejoiceth in the Lord; mine horn is exalted in the

princes ought to preserv and maintain musick, for great potentates and rulers ought to protect good and liberal arts and laws; and although private people have lust thereunto and love the same, yet their abilitie cannot preserv and maintain it. We read in the Bible, that the good and godly kings maintained and paid singers. Musick is a fair gift of God, and near allied to divinitie; I would not for a great matter bee destitute of the small skill in musick which I have. The youth ought to be brought up and accustomed to this art, for it maketh fine and expert people . . . Whosoe contemneth musick (as all seducers do) with them I am not content: next unto *Theology*, I give the place and highest honor to *Musica*. For thereby all anger is forgotten, the Devil is driven away, incontinentie, pride, and other blasphemies, by musick are expelled. Wee see also how David and all the saints brought their divine cogitations, contemplations, their rimes and songs, into verse. *Quia pacis tempore regnat Musica*, i. e. in the time of peace Musick reigns."

Lord; my mouth is enlarged before mine enemies; because I rejoice in thy salvation;" of Judith, who exclaims, "Begin unto my God with timbrels; sing unto my Lord with cymbals; tune unto him a new psalm; exalt him and call upon his name." Nor did the order of those, "who ministered before the dwelling place of the tabernacle of the congregation with singing," cease after the destruction of the first Temple. "Two hundred singing men and singing women," are mentioned by Ezra; and "two hundred and forty-five," by Nehemiah, as celebrating the erection of the second Temple, with the musical instruments, tablets, and flutes, which Darius the king permitted them to take; and they sung together *by course*, in praising and giving thanks unto the Lord. Throughout the Psalms, and other portions of holy writ, are directions and allusions to sacred music, in every variety of form, and far too numerous to mention. "Behold thy servant shall sing for joy of heart;" "Let the saints sing aloud on their beds."

In circumstances of national calamity, we also find the employment of music; for on the untimely death of Josiah, it is written, "All the singing men and singing women spake of Josiah." The departure of the evil spirit from the first King of Israel, in consequence of the musical skill of his successor to the throne, is too well known to need farther notice.

We doubt not, that there are many persons who will readily admit the duty of every one to second, according to his ability, every endeavour to improve the music of the Church; but will by no means approve of every alteration of that style, which, in this country, is peculiarly distinguished by the term, the old or ecclesiastical. Indeed, it is not a little curious to observe, with what pious horror the innovations in musical science have ever been looked on. Arthur Bedford, in his tract "On the Abuse of Music," quotes several passages from Plato, in reference to the Greek music contemporary with that writer. "The governors of a city," says the metaphysician, "should take especial care, lest any novelty should be introduced in their music; that the laws to prevent it should be observed with care and industry. That they should be afraid, when any man thinks that he hears a new way of singing, and afterwards commends it. That such a thing is so far from being commendable, that it ought not to be admitted into our minds, and that we must take especial care never to encourage a new method in music, since the whole state of a city is thereby brought into imminent danger. That the altering the old grave and solemn measure of music, is always attended with repealing the laws, and unsettling the constitution." Of the music of this country, Bedford thus afterwards writes: "It must be confessed that whilst music was chiefly employ'd in this nation for the glory of God, God was pleased to shew his approbation thereof by wonderfully improving the skill of the composers; insomuch that I believe no art was advanced from so mean a beginning to so vast a height, in so short a time, as this science in the last century. Our music began to equal that of the Italians, and exceed all other. Our PURCEL was the *delight of the nation*, and the wonder of the world; and the character of Dr. Blow was little inferior to him. But when we made not that use thereof which we ought, it pleased God to shew his resentment, and put a stop to our

progress, by taking away our Purcel in the prime of his age, and Dr. Blow soon after. We all lamented our misfortunes; but never considered them as judgments for the abuse of this science: so that instead of growing better, we grew worse and worse: now, therefore, music declines as fast as it did improve before."

That right trusty, and well beloved clerk of Trinity College Cambridge, MAISTER MACE, in the eleventh and twelfth Chapters of his 'Music's Monument,' laments seriously the declining state of Cathedral Music in this kingdom. Of the parochial psalmody he says, "'Tis sad to hear what whining, toling, yelling, or screeking, there is in our country congregations; where, if there be no organ to compel them to harmonical unity, the people seem affrighted or distracted." MORLEY, in the reign of Queen Elizabeth, is at times equally sarcastic. BURNEY, in his tour and history, groans over the vagaries of a Sebastian Bach, Haydn, and Mozart. JOHN IMMYNS, the founder of the Madrigal Society, is another worthy, who vents his spleen on Handel, and Buononcini, composers whose fantastic imaginations he conceives to have ruined the taste for good music. JACKSON of Exeter, in his correspondence and tract, "On the present state of music in London" (1790) deals in the most dolorous lamentations at the degeneracy of the art and its professors.*

In our own times we have had writers who have expressed their disapprobation of any innovation in the Church style, or indeed in every other style. One might imagine, whilst reading the description Jackson gives of the symphony of his day, that, by mistake, the reader had got hold of a modern critique upon Beethoven's last symphony, his grand Mass, or last six quartetts.† But we have exceeded our limits; and beg

* "What the music of the times preceding Harry VIII was, I confess myself ignorant; nor indeed is the knowledge of it necessary: we may conclude that it was more barbarous than that of the sixteenth century. Some Masses, Motetts and Madrigals are what have reached us. The whole consists of a succession of chords without art or meaning, and perfectly destitute of air. In Elizabeth's reign appeared some composers, Tallis, Bird, Morley, and Farrant, who improved the barren style of their predecessors; they had no choice in their harmony, and made some little advances in melody." Of the book of Lessons for the virginals, he says, "these pieces are so crowded with parts, and so awkwardly barbarous, as to render the performance of them impossible." Melody, he adds, "was, although not absolutely unknown, in a barbarous state until the last hundred years. It long continued improving; but now seems in this country at least to be in a fair way of shortly losing its existence." And after defining melody, he further observes, "Let the music of the present day be weighed in the balance, and the greater part will be found wanting." Of the songs, he writes, "their performance was perhaps never farther removed from truth than at the present. The notes are broken into so many parts that they actually lose their existence." Of the glees, he says, "why is melody to be banished, and banished it is so totally, that of all the numerous dirges and doleful ditties with which our benefit concerts are so sorely afflicted—for they are too precious for common use—scarce one can be found that has half as much tune as one of Claude le Jeune's Psalms? I have sometimes asked musicians, why they perform such stuff? The answer is, we must conform to the taste of the public."

† "Later composers, to be grand and original, have poured in such floods of nonsense, under the sublime idea of being inspired, that the present *symphony* bears the same relation to good music, as the ravings of a bedlamite does to sober sense. Sometimes the key is perfectly lost by wandering so far from it, that there is no road to return—but extremes meet at last of themselves. The measure is so perplexed by arbitrary divisions of notes, that it seems as if the composer intended to exhibit a table of two, three, and four. And when discords get so entangled, that it is past the art of man to untie the knot, something in the place of Alexander's sword does the business at once. All these paltry shifts to conceal the want of air can never be admitted to supply its place." Our readers will find a great many of these epithets applied to Beethoven in the pages of the Musical Magazine and Harmonicon; and in a review of "Hawes' Triumphs of Oriana;" which appears in one of the volumes of the Magazine, the writer has derived much of his abuse of the Elizabethan writers, and the Madrigals, from the enlightened organist of Exeter Cathedral.

to conclude our present remarks with some beautiful lines on church music, by that enthusiastic admirer of the Cathedral service the Poet Herbert.

Sweetest of sounds, I thank you : when displeasure
Did, through my bodie, wound my mind,
You took me thence, and in your house of pleasure
A dainty lodging me assigned.

Now I in you without a body move,
Rising and falling with your wings :
We both together sweetly live and love,
Yet say sometimes, *God help poore Kings.*

Comfort, I'll die, for if you part from me
Sure I shall do so, and much more ;
But if I travel in your companie,
You know the way to heaven's doore.

(*To be continued.*)

A BIOGRAPHICAL SKETCH OF CHERUBINI.

MARIA LOUIS CARLO ZENOBIA SALVADOR CHERUBINI, Director of the Conservatoire at Paris, Knight of the Order of St. Michael, and Member of the Institute, was born at Florence on the 8th September, 1760, and first studied composition under Bartol. Felici and his son Alessandro, as well as under P. Bizzari and Cos. Castrucci. When only in his thirteenth year he presented himself, to his native city as the composer of a mass and of an intermezzo, and after that several pieces both for the Church and for the Theatre, which drew upon him the notice of Sarti, whom he thenceforth selected for his future master in composition. For the period of two years did Cherubini reside with him at Bologna, during which time he first began regularly to compose for the stage. Between the years 1780 and 1788, he wrote no less than eleven operas for different Italian theatres ; among which 'Adriano in Syria,'—'Ifigenia in Aulide,'—'Alessandro nell' Indie,' are most deserving of mention. The first was produced in 1780 at Leghorn, but was considered by the cognoscenti of that city as too learned to afford much satisfaction to the public generally. The third was better understood at Mantua, where it was brought out in 1784, but the 'Ifigenia,' which was first played at Turin in 1788, met with still better success. In 1784, Cherubini, whose reputation as a musician began to be generally known, visited London, where he remained two years, in the course of which time he produced the comic opera 'La Finta Principessa,' and the serious one 'Giulio Sabino,' both of which failed in producing any great effect from the wretched manner in which they were performed. He was more successful at Paris, whither he was invited in 1786, and which, except on some occasional trips to Turin to superintend the bringing out his operas, he has never since quitted. His great talents increased continually with his years, so that the persevering intrigues of older musicians, failed in putting a stop to those fortunate results which followed with gigantic steps his persevering endeavours.

It was at Paris that he composed the opera of 'Demophoon,' which was produced there in 1788, and which as a truly noble work must take its place by the side of his 'Medea,' which he afterwards produced in 1797. Little as this work is known, it is undoubtedly one of the most elevated compositions of this richly gifted artist. Among the many single pieces which he wrote at that time for the Italian Theatre at Paris, the quartett in his 'Viaggiatori Felici' must be particularized, as well as the beautiful trio 'Son tre,' which was introduced into Cimarosa's 'Italiana in Londra,' and which is replete with

genuine Italian vivacity. From this time forth, however, his muse rejected all trifling manners, and one classical work followed another from the fruitful pen of this highly gifted musician. The first of these was 'Lodoiska,' at the first representation of which in 1791, the whole audience rose after every single piece, and greeted the composer with shouts of applause. This was followed by 'Eliza' in 1794; by 'Medea' and the 'Portuguese Inn' in 1798. It was this opera which induced Baudin, the President of the National Institute, to name Cherubini to the Directory, together with three other musicians, as a man who had distinguished himself most highly in his profession, upon which his name was first publicly proclaimed in the Directory, and afterwards in the whole circus by heralds, as deserving of reward.

His reputation was first established in Germany by his opera 'Les Deux Journées,' a masterpiece, in which fullness, harmony, power, and grandeur are united in a most delightful manner. Of his 'Anacreon' the overture unfortunately is all that is still preserved; and if his 'Faniska,' which he produced in 1806 at Vienna, whither he had been invited in 1805 on purpose to compose it, did not succeed so well as the 'Lodoiska,' to which it is in many respects so similar, it could only have been from the want of its being sufficiently understood; to the uninitiated it appeared too learned, to the adepts too classical for the generality, for a depth, a power, an energy, was readily conceded to it, so that, as is indeed the case by most of Cherubini's works, chiefly on account of the many overwhelming surprises, and, which are unfortunately not rare, the too wanton employment of his rich harmonious resources, it could only be properly appreciated after repeated hearings.

On his return to Paris, he composed several charming romances, among others 'Armida's Girdle,' and 'Tasso,' and several pleasing duetts and marches; and in 1813, the opera of 'Les Abencerages,' which was produced at Berlin; but is too grand a composition, and too serious for times like these, when there is little taste for musical works of this elevated character, if they are not set off by the pomp of pageantry. The return of the Bourbons to France gave another turn to Cherubini's exertions, since in his character of Maitre de Chapel to the King, he was called upon to superintend the performance of the music at the Royal Chapel in the Tuilleries. This appointment afforded him the opportunity of making his splendid talents available in the composition of ecclesiastical music, and to it the world are indebted for the beautiful masses, psalms, versettes, &c. which, whoever has heard performed under the direction of the composer, will certainly never forget; let them abound as they may in that coldness and dryness which have been charged against them by those petty literal critics, who, unable to appreciate their rich abundance of musical ideas, and to understand such an ethereal language as Cherubini pours forth in his solemn masses, and his beautiful requiem, merely examine the dead notes, and tied down by a formal adherence to rules, measure with cold lines, a work of art which strives with a bold disregard of mere external forms, to raise itself up to the highest summit of the truly beautiful.

His secular exertions were not however entirely suppressed by these new calls upon his genius. After this, he produced his 'Pygmalion,' and in 1821 'Blanche de Provence, ou la Cour des Fées.' The first act, too, of his comic opera of 'Ali Baba,' was also commenced at that period, but his various official duties prevented its completion until the year 1828, which brought with it another change in his condition. It was finished in 1830, and brought out at Paris in 1833, and on the 27th February, 1835 at the Grand Opera at Berlin. No one from hearing the work would suppose it to have been composed at such different periods; the old man has there renewed the vigour of early life; the playfulness of the child, the mindful striving of the youth, the effective power of the man,—are there all united. Everywhere shines conspicuously his

comprehensive knowledge of all the means which are capable of being employed to produce good theatrical effect; and thanks to the extraordinary precision of the Berlin orchestra, and to the strenuous exertions of the singers to do justice to the name of Cherubini, which they placed by the side of Mozart and Beethoven,—the opera received a fitting appreciation, and was repeatedly called for at the hands of the public, on the very spot where Germany had first recognised Cherubini's talents as a composer. A long and profound criticism upon this opera is inserted in No. 11 of the 'Leipsic Musical Gazette,' for 1836.

Cherubini has been since this period an invalid; nevertheless there lies in his whole outward keeping,—in the shattered frame in which that great immortal spirit dwells, a noble self-consciousness, a worthy honesty which induces instant confidence, a proud sublimity, before which the pure disciple of art must reverently bow his knee, and which is not disfigured nor tarnished by the smallest particle of that ridiculous artistical vanity, in which inanity and weakness too generally envelope themselves. He is a man ever ready to help and assist by word and deed those who required and deserved it; in the cultivation of a correct taste in the Institution over which he presided as first master, he had therefore exercised the greatest influence. He is deeply imbued with respect for genius generally, and reverences Haydn and Mozart, to the study of whose works he has continually applied himself; and with friendly consideration too, does he appreciate that talent which circumstances or fate have not cast upon a friendly soil, and that too without being weakened in that beautiful sense of his own power, which is necessary to every artist who would accomplish the task he has allotted to himself, and without which self-encouraging, self-supporting feeling, nothing truly great or good would ever be attempted. When he was requested to dedicate his opera of 'Les Deux Journées' to Haydn, he replied with respectful modesty, 'I have never yet written anything worthy of that master;' but when after the performance of his monody on the death of General Hoche, which took place after another by Paisiello on the 28th December, 1797, at a meeting of the Conservatoire in the presence of Buonaparte and the different ministers, and Buonaparte said to him, as the Emperor Joseph said to Mozart,—'It is a splendid piece of music, but there are a great many notes.' Cherubini answered him, maintaining his dignity as an artist, 'But not one too many.' This answer cost him dear, inasmuch as it was the cause of his not receiving the sum which Buonaparte had fixed as the prize for the Cantata.

His admiration of the Classical School of German Music, must be looked upon as one of his greatest merits, and is the more deserving of notice when we remember that he was by birth an Italian, and by choice or circumstance a denizen of France. He was continually bent upon producing in Paris, in the most splendid style, the musical works of Germany, especially of Mozart, Haydn, and Beethoven. The unequalled precision in playing, for which the orchestra of the Conservatoire is renowned, and which enables them to attempt things almost incredible, is in a great degree his work, the result of his own precision, of the unwearied strength and earnest closeness, with which he, as the Director, devoted himself to his task.

Among his smaller works, his grand ballet of 'Achille à Seyros,' is a masterpiece of composition; the same may be said of his 'Chant sur la Mort de Jos. Haydn.' Nor must the 'Méthode de Chant,' of the Conservatoire at Paris, which he edited with the assistance of Mengozzi, Garat, Gosser, Mehul, &c. be passed over in silence.

In conclusion, we have only to add, for the information of such of our readers as may be anxious to learn still more of the Life and Works of this great composer, that a 'Biography of Cherubini' was published at Erfurt in 1810.

CONCERTS.

CHORAL HARMONISTS.—This Society held the first meeting of this their 5th season, at the London Tavern last Monday evening. The programme consisted of, PART I. Hummel's Graduale, "Quod quod in orbe;" Mozart's Mass No. 12; and Handel's solo from the Redemption, 'Holy, holy Lord.' PART II. Overture to the Zauberflöte; coro and solo from the Idomeno, 'Placido è il mar,' Mozart; Romberg's Ode, 'The Transient and the Eternal,' the 'Ave Maria' of Cherubini; and Mr. Novello's arrangement of 'God save the king.' Mr. Dando led, Mr. Neate conducted. This Society, which is composed of amateurs, and chiefly choral in institution, is assisted both vocally and instrumentally, by members of the profession. Their selections are always of a good class of music; and it is performed with a praiseworthy zeal and assiduity. The society is increasing in importance every year, and we doubt not will eventually prove a source of considerable attraction at the east end of the metropolis. The chorusses have evinced a marked improvement since the formation of the society, during which period they have been under the able conduct of Mr. Novello. On Monday evening, for instance, the style in which they went through the 'Quod quod in orbe,' several parts of the Mass—even that difficult fugue, 'Cum Sancto Spiritu,'—and those in Romberg's Ode; were upon the whole very creditable indeed. They evinced a nice attention to the lights and shades—the pianos and fortes. The orchestral department wants the most cultivation; particularly in accompanying the solos—a refinement in playing for which our English musicians are not conspicuous. Upon the occasion in question, they rasped away vociferously. We, however, compliment them upon the manner in which they played Mozart's perfect overture, and which procured for them the encore they deserved. As amateur performers, perhaps they should not be especially designated, but for marked excellence we would distinguish the flute and the trumpet, both for tone and general execution.

The solo singers were, Miss Clara Novello, who sang the 'Holy, holy Lord' in the very finest style of expression; and Mrs. George Wood, who, in the 'Ave Maria' took great pains, and sang it in a manner to obtain the marked applause of her audience. The other singers were Mr. Moxley, Mr. Allan, and Mr. Travers, the alto and tenors; and Mr. Alfred Novello, the bass; who in Romberg's Ode sang with a purity of articulation and distinctness of utterance that were highly satisfactory. We observe a great improvement in his singing, both as to volume of tone and style. The above composition, ('The Transient and the Eternal') which we have not heard before with the band, is a very charming piece of writing. The vocalization is not perhaps either new or original in character, but its style is pure, melodious, and truly graceful: the finest part of it, however, lies among the instruments—particularly the wind instruments, that have many beautiful effects assigned to them. As an entire piece, it is conceived with true poetical feeling; and is what an artist would designate a specimen of beautiful musical painting.

The company, who, to all appearance amounted to nearly 400, separated, after a three hours' treat of sound music, much gratified with their concert.

CECILIAN SOCIETY.—On Tuesday evening last, this Society celebrated their Fifty-first Anniversary by the performance of Haydn's "Seasons." The principal singers were, Miss Birch, Mrs. G. Wood, and Miss Rollo; Mr. Turner and Mr. Purday. The two first-named ladies shared the only female part between them nearly equally; and Mrs. Wood increased her own duties by an unlooked for interpolation of the 'With verdure clad,' from "The Creation." We can safely compliment the society on its performance of the Oratorio. The chorusses went with general precision and spirit; but they were at times overpowered by the band. The clear, unforced, healthy tones of Miss Birch's

voice peculiarly befitted the music of her part; and we especially noticed, that in the recitative 'O welcome now, ye groves and bow'rs!' her accompanists did not second the lady as to the subdued tone in which she so correctly executed that solo. Between the parts, Concertos on the trumpet and violin were severally performed by Messrs. Harper, father and son: and a pleasing memoir of Haydn, communicated by Mr. Purday, was afterwards read, and by the bulk of the audience very favourably received. He is properly acting upon the hint thrown out by him in a letter to 'The Musical World,' which will appear in our next. The Cecilians announce their annual performance of "The Messiah" on Christmas Eve. After religious rites, what more seemly celebration of that Christian feast?

PROVINCIAL CONCERTS.

BECKINGTON MUSICAL FESTIVAL.—On Friday, Nov. 18, a musical festival took place in the church at Beckington (Somerset) for the purpose of defraying in part the expense of erecting a new organ. The undertaking was commenced and concluded principally through the laudable suggestions and efforts of the Rev. W. Williams of Frome; and the results have been such, as not only to fully accomplish the object in view, but to infuse a new musical life into the whole locality. When we take into consideration the difficulty at all times to cater successfully for the public, even where the resources are most ample, there is on the present occasion great cause for gratulation, that notwithstanding the comparatively limited means on the present occasion, complete satisfaction and delight were imparted to the whole of the very numerous audience then present. The performance was miscellaneous, and the vocalists were principally from Bath. Mrs. Pillinger sang, 'With verdure clad,' 'Thou didst not leave,' 'Farewell ye limpid streams,' &c. in the chaste and devotional style for which she is so justly admired. In 'The marvellous works,' Miss Gardiner, (pupil of Mr. West the conductor) gave great promise of attaining considerable eminence in her arduous profession. Mesdames Brown and Hitchings were successful in the music allotted to them. Mr. Geo. Saunders, who made a favourable debut at Mr. H. Field's concerts at Bath, last season, gave evidence in the 'Fall of Zion,' 'Why do the nations,' and 'When evening clouds,' that he is one of the "movement" party, and has not suffered time to "steal a march upon him," since we last heard him. He has a powerful bass voice, perfectly under command, and guided by considerable taste and judgment. The choral department, which was by no means the least attractive feature on the occasion, was performed with a correctness and steadiness worthy of the first meetings in the country. Mr. Champion, in presiding at the organ, drew forth the full power, sweetness, and capability of the instrument; and the performance altogether was conducted in so satisfactory a manner as to cause a desire for its annual repetition; which in itself is a proof of the great credit due to the gentlemen who formed the committee of management.—*From a Correspondent.*

WOODFORD CONCERT.—Mr. Bates's first vocal concert of this his 4th season, took place last Thursday the 17th.—The vocal performers were Miss Clara Novello, Miss Hawes, Messrs. Alfred Novello and H. Phillips: the instrumentalists were Messrs. Harper, F. W. Bates, J. B. Chatterton.—Young Mr. Bates, a pupil of Mr. Mori, played in very nice style a solo by De Beriot. Want of room prevents individualizing the other performers, who all gave great satisfaction.

DERBYSHIRE GENERAL INFIRMARY.—A performance for the 27th Anniversary of this institution, was held in All Saints, Derby, last Thursday week. The Derby Choral Society, assisted by Mr. Strutt's choir, were in requisition, and sang with most creditable precision and effect several of Handel's chorusses; particularly, 'Ye house of Gilead,' from Jephtha; and 'Sing O ye heavens';

in which the fugal points were taken up with accuracy and sustained with firmness. Miss Moulton distinguished herself in Neukomm's quartett, 'Teach me O Lord;' as did Miss Shires in Novello's 'Hear me O Lord,' the spirited Hallelujah to which, was performed with accuracy and vigorous effect. The band was led by Mr. Gover, supported by Mr. Guynemer, and Mr. George Fitch presided at the organ. Sir William Boothby was president for the year. The profits arising from the festival amounted to £152. 4s. 8d.

CHIT-CHAT FROM THE CONTINENT.

Paris. On the 14th inst.* a new piece was produced at the Grand Opera for the first time, under the title of "Esmeralda;" the subject taken from Victor Hugo's "Notre Dame," and adapted by the author himself to stage representation. The music is by Mdlle. Louise Bertin; who, with Mdlle. Puget, are pronounced to be emphatically the female composers of Paris. The style of the former is described as being scientific, with an ambitious display of power in her harmonies and instrumentation; but without much developement of melody; the latter is distinguished by a piquancy of manner, and gracefulness in her airs. The former is in the grand school of composition; ecclesiastical in character—indeed she is said to have written several masses; and the music of Esmeralda exhibits much of this complexion of writing. The Theatre was preoccupied, and literally crammed with the friends of the authors; who of course were extra-assiduous in assisting to promote the success of the piece; which however has no chance of becoming popular; for it contains no prominent subject which the memory retains, and will revive from time to time, and dwell upon with satisfaction. But Hugo's plot is still less attractive. It consists of the amour of a dancing gipsy girl (Esmeralda) with a young officer (Phœbus) and a lewd, envious, and murdering Archdeacon, who contrives the assassination of the soldier.—During the course of the representation scenes occur among the offal and beggars of Paris which are gratuitously loathsome. What does the reader think of a scene, introducing a horde of mendicants and impostors relieving themselves of the articles wherewith they practised upon the credulity of the public; *stripping the plasters from their sores*, &c. &c. This constant and coarse betrayal of the infirmities of our nature is one of the vile features of the modern "Romantic" school of literature. All nationality apart, we could not desire a more apt demonstration of the tendencies of the two people, than in Victor Hugo's treatment of this story of "Esmeralda," and Sheridan Knowles's stories of "The Magdalen," and "Therese:"*—the heroines are both in humble—even abject circumstances; but how different the filling in of the parts! The latter is more natural in plot; greatly more pathetic; and infinitely finer in the prevailing sentiment.

The author of "Notre Dame," possesses beyond a doubt a very powerful pen—but it is rank with vulgar horrors. It would be idle to deny him great talent of a certain quality; we have only to say that it is ungenial with our tastes and feelings; and on no occasion do we feel inclined to avail ourselves of it a second time. He frequently reminds one of our Maturin—with a strong dash of genius and affectation infused.

* "The Magdalen, Therese, and other tales" (such if we recollect is the title) published by Edward Moxon.

COURT MUSICAL NEWS

HER Majesty being so great a lover, and so liberal a Patroness of the Musical art, we think it due to that illustrious personage to make known to our readers what description of compositions are performed at the private concerts in the Pavilion at Brighton; hoping it may be the means of infusing a more general taste for this delightful recreation.

During the past week, the programmes have consisted of selections from the works of many of the classical authors, including the "Jupiter Sinfonia," and portion of the opera "Le Nozze di Figaro," by Mozart; "Anacreon," by Cherubini; "Acteon," by Auber; "Straniera," by Bellini; interspersed with several pieces quite new to this country; amongst which have been, a Bolero by Reisseger, and an overture (MS.) by Haensel, a clever young artist of Dresden. Her majesty is also sensible of the great merits of many of her British subjects, and is often pleased to listen amongst others to the charming strains of Barnett's "Mountain Sylph."

On Friday last a great effect was produced by the chamber band (led by Mr. Seymour) in four Chorusses from Mendelssohn's fine work "St. Paul," when the organ was used, at which Mr. Lucas presided. Orders were given that some of the chorales in the oratorio should be introduced as Anthems in the Service at the Royal Chapel.

Among the company present were the following distinguished amateurs—H. R. H. The Princess Augusta, The Prince of Hesse Philipstahl, The Prince Edward of Saxe Weimar, The Countess Brownlow, Viscountess Falkland, Sir Herbert and Lady Taylor, Sir Andrew Barnard, Miss Mitchell, Miss Eden, &c. &c.

REVIEW OF MUSIC.

New Edition of the Vocal Melodies of Scotland, united to the Songs of Robert Burns, Allan Ramsay, Sir Walter Scott, and other distinguished Poets; arranged with symphonies and accompaniments for the Piano-Forte, by Finlay Dun and John Thomson. Vol. I. PATERSON & ROY, (Edinburgh); CRAMER & Co. (London.)

It might have been supposed that after the various collections of Scotch melodies which have at divers periods been given to the world, that another such work was scarcely wanted. The editors of the "Vocal Melodies," however, judiciously and fortunately thought otherwise. In a preface remarkable for its moderate and sensible tone, with accurate remark, they have given their reasons for undertaking this new edition of their national songs. They are the following. In the first place, they have been careful to select the genuine versions of the airs, many of which in several publications have been so transformed as to retain little of their original and simple character. These they have in every instance reduced to their pristine form. They have also rejected all modern embellishments and cadences, as being inappropriate to the genius of the old melodies; and their reason for doing so, is well worthy of being treasured in the memory of every singer of our aboriginal airs. "Not only is simplicity" (say they) "one of the greatest charms of the national music, but the artificial modes of embellishment, although sanctioned even by the purest taste, are subject to the rule of fashion, and therefore fluctuating and perishable; whereas the music that speaks the simple language of nature, neither gets old nor out of fashion."

As, in many instances, Scotch songs have been published in keys that place them out of the compass of ordinary voices, in the present edition this objection has been carefully met, and remedied. Another important feature in the "New Edition" is, that the symphonies and accompaniments to the melodies are adapted to the genius of the several airs—a requisite which must have struck every one acquainted with the (otherwise valuable) collection of George Thomson—the best friend and patron Burns ever had; for those precious lyrical songs which he adapted to the airs of his nation, and upon which his fame mainly rests, were, if we recollect, written at the suggestion of that highly intelligent and spirited publisher.

We have only one desire left unsatisfied in the present work; and that is, that the *time* is not denoted to the songs; for "slow," "quick," "moderate," are perfectly conventional, and indeed are only half guides. Now, it would have been really valuable to us "Suthrons," had the editors designated by the metronome the time in which their best approved national singers were accustomed to take the melodies. Besides, some verses in the same song we have noticed, are given in increased time to others; an instance of which struck us the other night upon hearing Mr. Wilson deliver that capital old ballad, 'Tak' your auld cloak about ye.'—Was this *his* version of the song, or is it traditional? This little piece of information to the uninitiated might easily be supplied in the forthcoming second volume, to the purchasers of the first.

The work is brought out with great elegance. Six and thirty noble melodies comprise the first portion; and, for the material supplied, the price is moderate.

MISCELLANEOUS.

The Quartett Concerts, which afforded so much pleasure to the dilettanti last season, will be resumed this winter under the same able conductors.

LIVERPOOL MUSIC HALL.—The subscription for carrying into effect this desirable undertaking, the first projection of which we announced in No. 33, now exceeds more than £18,000. Your mercantile aristocracy are the men for enterprise and energy.

An Eisteddvod, or meeting of bards and minstrels, was to be held on Wednesday and Thursday at Abergavenny, when twenty-two prizes were awarded for essays and poems on various historical subjects. and a new triple-stringed harp will be presented to the best performer on that instrument.—*Morning Post*.

ST. JAMES'S THEATRE.—Miss Rainforth appeared for the first time on Wednesday evening in the opera of Fra Diavolo. She played the part of Zerlina very prettily, and executed her music with neatness. Mr. Braham's performance of the hero, is well known. He was, according to custom, encoired in the Barcarole, "Dost thou not hear love's call?" Miss Stanley, Bennett and Barnett discharged their several duties with ability. Young Parry, who was one of the bandits, amused us by his characteristic devotion, during the prayer to the Virgin.—The singing of the chorusses is positively disgraceful; for he it remembered this is a theatre for the performance of musical pieces.

The long talked of opera, written by Mr. Charles Dickens, (Boz), and composed by W. Hullah, will be positively brought out on Monday week. We are glad of this; for the public will run after novelty, in preference to the revival of pieces with which they have long been familiar.

BOSTON ORGAN. We had the gratification on Tuesday evening of hearing Mr. Adams extemporised upon the new organ built by Mr. Gray for St. Anthony's church, Boston, America. The instrument is a fine one, and speaks very freely to the rapid style of a professor like Mr. Adams. Mr. Walmisley of Cambridge, and Mr. Gauntlett, also played.

BRITISH MUSICIANS.—A trial of vocal music took place on Wednesday, preparatory to the public concerts, which will commence on the 7th of December. In addition to the eminent vocalists, mentioned in our last number, as having promised their valuable assistance to the Society, we have to name Miss Clara Novello.

THE VOCAL SOCIETY have announced their series of concerts for the approaching season. They will take place on Monday the 9th and 23rd of January, 6th and 20th of February, 6th and 20th of March.

DISINTERMENT OF MME. DE BERIOT.—The subjoined letter, written by Mr. Ewart, brother to the Member for Liverpool, has, it is said, produced some counteracting feeling in the people of Manchester, with regard to M. De Beriot. If such be the case, we congratulate them more upon their pliability, than their quickness in understanding the merits of the question. Upon one or two minor points in the letter, Mr. Ewart is incorrect. Mrs. Novello packed up the jewels for Mme. De Beriot, and under her direction, as appears by Mrs. Novello's account in No. 29 of 'The Musical World.' She also states that before she left Manchester, (the day on which Mme. De Beriot died) the man-servant had already packed up the clothes, and that she did not perceive a superfluous article of dress lying about.

That Monsieur De Beriot has been grossly misrepresented and insulted will no doubt be tardily acknowledged. We confess we do not appreciate his pertinacity in claiming the remains of his wife. In this part of the affair there appears to have been as injudicious a wilfulness on his part, as of pure personal antipathy on theirs. We copy the letter from the *Morning Post*.

"A short time before Madame De Beriot breathed her last, M. De Beriot was in the room where she lay, apparently distracted with grief. Mr. Lewis observing this, and seeing that as the decease of Madame De Beriot became more apparent, his suffering increased, suggested that he should take his last farewell of her, and retire to his own room. He consented to do so, or rather allowed himself to be led away by Mrs. Richardson. In a little time M. De Beriot entered the room again, and, on the remonstrance of Mr. Lewis, was again conducted to his own room by Mrs. Richardson. This occurrence took place about twenty minutes before the death of Madame De Beriot, and when Mr. Lewis thought every minute would be her last.

"M. De Beriot has been accused of showing a great want of feeling in having, immediately after the decease of his wife, packed up her jewels and clothes, in preparation for his departure. This is not correct. It appears that, on the Tuesday previous to Madame De Beriot's death, and when that melancholy termination of her illness was not at all anticipated, Mrs. Richardson observed a quantity of valuable jewels, which belonged to Madame De Beriot, deposited in an open drawer in her room. As a matter of precaution Mrs. Richardson suggested to M. De Beriot that they should be packed and locked up, and she assisted him to do this.

"When it was announced to Dr. Belluomini that Madame De Beriot had ceased to live, he desired that immediate preparations should be made for their departure; and when Mrs. Richardson and Mr. Lewis suggested the propriety of their remaining until the interment had taken place, and urged M. De Beriot to do so, which he appeared disposed to do, Dr. Belluomini became quite impatient, and insisted that they should go without loss of time, as he said that it would kill M. De Beriot if he remained there any longer. The clothes were then packed up by Mrs. Richardson and the man servant, during which time M. De Beriot was resting upon the bed without noticing anything that was going on.

"When the preparations for their departure were completed, M. De Beriot went from his room to the carriage, leaning upon Mrs. Richardson, and under the care of Dr. Belluomini, and attended by the servant; he left Manchester

at half-past one—Madame De Beriot having died at twenty minutes before twelve.

"I trust that this statement will in some degree allay the strong feeling which exists amongst some of my fellow-townsmen against M. De Beriot, and that due allowance will be made for the state of his mind under such severe affliction. If his conduct be reprehensible, for the sake of justice let the statement be grounded on facts.

"I have only now to conclude by stating the opinion which Mr. Beale entertains respecting the conduct of M. De Beriot, on the occasion of his bereavement, and in which I entirely coincide—that he was so completely overwhelmed with grief as to be utterly incapable of judging or acting for himself, and cannot, therefore, be considered responsible for what he then did at the suggestion of others. "I am, Sir, your most obedient servant,

Nov. 18th, 1836.

"JOSEPH EWART."

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.	
Adams's Third Set of Quadrilles,	Secrets were not meant for three.
"The two Sisters"	Song, S. Lover DUFF
Fourth Set of Ditto,	The Two Lovers. Ballad, J. P.
"Terpsichorans"	Knight DEAN
Bertini (H.) Ma Normandie, ar-	The Friar of St. Dunstan's. Song,
anged for Piano-forte	Ditto DITTO
CHAPPELL	The School-boy's Song, breaking
Book 2 of Twenty-five	up for the Holidays. W. Ball C. OLLIVIER
studies, introductory to the Stu-	The grey head. Masonic song, by
dio of J. B. Cramer,	G. W. Reeve DUFF
DITTO	The north land for me. Ditto, S.
Cosac, Mademoiselle Duvernay's,	Lover DITTO
arranged by C. H. Albert MASON	The trumpet sounds. Ditto, T.
Chopin. Second Grand Concerto	Latour D'ALMAINE
in F minor WESSEL	The keel row. Duet arranged by
Czerny. Rondoletto, "Tu vedrai"	Miss Smith KEITH
DITTO	The crystal stream. Ballad, J.
"Homage à Blangini,"	Barnett MORI
brill. Variations DITTO	The joy of other days. Ditto, E.
"Vivi tu," brill. Vari-	Loder DITTO
ations MORI	Take heed of time. Ditto DITTO
Fra Diavolo, for Piano-forte	FOREIGN VOCAL.
CHAPPELL	A la fleur du bel age (Pré aux
Fleurs de Chant, arranged by S. T.	Clercs) CHAPPELL
Rosenberg, 'Night at sea, 'Trou-	La riche nature. Romance. (L'
badour Rubel, 'Oh for that	Eclair) Haley DITTO
voice, 'Sigh not' D'ALMAINE	Quand de la nuit. Ditto, Ditto DITTO
Hünter. Polonaise à la chasse ..	Se un istante. Duetto, Merca-
BALLS	dante D'ALMAINE
Invitation à la Valse, from "La	SARRED.
Juive." Rondeau, Schuncke MORI	New Hymn for Christmas Day.
Kalkbrenner's Practical and Pro-	Adapted for National Schools
gressive Exercises, with Exam-	J. Chandler T. E. PURDAY
ples DITTO	Le Patourel. 'Harmonia Sacra'.
Les Albanois, Quadrilles, F. M.	English Church service for 4
Brown DUFF	voices WESSEL
Le Jasmin, Rondeau à la Valse.	GUITAR.
Miss Clarkson DITTO	Blewitt's Ballad, "You and I,"
Strauss' Rosa Walzer, op. 76	arranged by T. J. Dipple WARNE
WESSEL	Rory O'More, arranged by Ditto DUFF
The Conjuror. Set of Spanish	The Nautilus Bark, Ditto DITTO
Quadrilles, M. Vellido D'ALMAINE	We watched with thee, Ditto DITTO
Weippert. Galopade from the	MISCELLANEOUS.
Huguenots MORI	Berbignier's Thirty Preludes or
Valse from Ditto DITTO	Cadenzas for Flute COCKS
Second Set of Quadrilles	Der Freischütz, Airs in, arranged
from Ditto DITTO	by Burrows for P.-forte & Flute DITTO
VOCAL.	
Daylight blushes o'er the moun-	Müller's Second Set of Twelve
tain. Song, Mrs. Danvers	Overtures for two Violins DITTO
BALLS	
My only Bairn. Highland Widow's	
Lamentation, J. P. Knight DEAN	
Oh, Lady! why hath cruel fate?	
Ballad, Ditto MORI	

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